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# CLASSICAL WEEKLY

VOL. 32, NO. 9

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WHOLE NO. 857

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Facta Non Verba—Miss Catherine Lobach, Abington High School

A Three-year Latin Course—Miss Della G. Vance,  
West View High School, Pittsburgh

The Latin Teacher Goes to School—Miss Lila A.  
Adams, Butler High School

Concerning Current Problems—Dr. A. Fred Sochatoff,  
Arnold School, Pittsburgh

Epigraphy in Roman Life—Dr. William C. McDermott,  
Lehigh University

### DECEMBER 27-29

LINGUISTIC SOCIETY OF AMERICA

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### DECEMBER 28-30

ARCHAEOLOGICAL INSTITUTE OF AMERICA

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### JANUARY 21—1 P.M.

WASHINGTON LATIN CLUB

Raleigh Hotel, Washington

Speaker: Dr. John Flagg Gummere, William Penn  
Charter School, Philadelphia

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## THE SCRIPTURES IN HEXAMETER

In the third and fourth centuries of the Roman Empire, as the military element gradually became dominant, literary interests were finally limited and confined to a small group. The literature produced during these centuries had little originality; it was composed mostly of imitations, compilations, and compendia. Vergil was one of the most popular ancient authors and was studied intensively in the schools, to such an extent at times that his entire work was memorized. It was but natural that this poet in particular should have many admirers who strove to incorporate his poetical ideas in their own writings. "This great familiarity with his writings, coupled with the general poverty of ideas of the period, led to the production of 'Centos' in which, by adroit combination of isolated lines and hemistichs, Vergil was made to say the most unexpected things. The idea of such 'Centos' could only have arisen among people who had learnt Vergil mechanically and did not know of any better use to which to put all these verses with which they had loaded their brains."<sup>1</sup>

Among the Christian poets who made this use of Vergil three are interesting not only as imitators of Vergil but also because they took as their subject matter episodes from both Old and New Testaments. These writers treated their subject in various ways but always looked to Vergil as guide and model as far as meter, style, and other technical features are concerned. These and others used Vergil to such an extent in their treatment of the Scriptures that Pope Gelasius finally declared such centos apocryphal.

The first of the three poets is C. Vettius Aquilinus Juvenus, a Spanish priest, who lived in the early part of the fourth century. He paraphrased episodes from the Bible, and though his verses are mere imitations of Vergil, still they illustrate poetical skill of no slight importance. The following passages are taken from the section treating the Birth of Christ, the Announcement

to the Shepherds, and the Coming of the Wise Men.

Circa sollicitae pecudum custodia noctis  
Pastores tenuit vigiles per pascua laeta.  
Ecce Dei monitu visus descendere caelo  
Nuntius, at subitus terror tremefacta pavore  
Prostravit viridi pastorum corpora terrae.  
Talis et attonitis caelo vox missa cucurrit.

Nam genitus puer est Davidis origine clara  
Qui populis lucem mox laetitiamque propaget.  
Hoc signum dicam, puerum quod cernere vobis  
Iam licet implentem gracili praesepia voce.

Gens est ulterior surgenti conscia soli  
Astrorum sollers ortusque obitusque notare;  
Huius primores nomen tenuere Magorum.  
Tunc hinc delecti Solymos per longa viarum  
Deveniunt regemque adeunt orantque doceri,  
Quae regio imperio puerum Judaea teneret  
Progenitum.

Hinc iubet Herodes Persas pertendere gressum  
Inventumque sibi puerum monstrare colendum.

Second in the group is a woman, Valeria Faltonia Proba, who lived later in the same century. She was not original but took over complete passages from the Aeneid, Georgics, and Eclogues, merely adapting them to illustrate those episodes in the Bible which she hoped to imprint more clearly on the minds of her children. For example, she used the account of the capture of Sinon to relate the capture and trial of Christ. Proba substituted names of persons in the Gospel for such terms as deus, dominus, mater, vates. The excerpts below are similar in content to those quoted above.

Iamque aderat promissa dies, quo tempore primum  
Extulit os sacrum divinae stirpis origo  
Missus in imperium, venitque in corpore virtus  
Mixta deo: subiit cari genitoris imago.  
Haut mora, continuo caeli regione serena  
Stella facem ducens multa cum luce cucurrit.  
Agnovere deum procures cunctisque repente  
Muneribus cumulant et sanctum sidus adorant.  
Tum vero manifesta fides clarumque paternae  
Nomen erat virtutis: et ipsi agnoscere vultus  
Flagrantisque dei divini signa decoris.

<sup>1</sup> Domenico Comparetti, Vergil in the Middle Ages 53f.

Protinus ad regem magno fervore ruentum  
Fama volat magnisque acuit rumoribus iras.

At rex sollicitus stirpem et genus omne futurum  
Praecipitare iubet subiectisque urere flammis  
Multa movens, mittique viros, qui certa reportant.

Continuo audita voces vagitus et ingens  
Infantumque animae flentes: ante ora parentum  
Corpora natorum sternuntur limine primo.

The third writer, Sedulius, belongs about the middle of the fifth century. His *Paschale Carmen* treats mainly of the miracles and passion of Christ. This work was written also in prose, although the poetical version is more interesting and more natural than the prose. Sedulius is probably the greatest of the three poets mentioned. The following passages from Sedulius treat the subject matter of the quotations from Juvenecus and Proba.

Tunc prius ignaris pastoribus ille creatus  
Enituit, quia pastor erat, gregibusque refulsit  
Agnus et angelicus cecinit miracula coetus  
Talia Bethleis dum signa geruntur in oris,  
Eoi venere magi saevumque tyrannum  
Grandia sollicitis perturbant nuntia dictis:  
Iudaicis nuper populis orientis ab axe  
Progenitum fulsisse ducem, hoc caelitus astra,  
Hoc stellam radiare novam. Ferus arbiter aulae  
Aestuat Hebraeae ratus hunc succedere posse  
Mox sibimet, qui primus erat: tunc fronte serena  
Nubila mentis alens clam mandat ubique requiri  
Sicis adorandum, quem tractat fraude necandum.

Ergo alacres summo servantes lumina caelo  
Fixa magi sidusque micans regale secuti  
Optatam tenere viam, quae lege futura  
Duxit adorantes sacra ad cunabula gentes.

Passages such as these could be profitably used in fourth-year Latin classes, as well as in college, and would undoubtedly provide great stimulus to the students. The subject matter would be familiar to the student and the style not too difficult for comprehension.

SISTER ANNE STANISLAUS

COLLEGE OF CHESTNUT HILL

### THE CLASSICS IN CANADA

The Dominion of Canada consists of a ribbon of provinces extending from ocean to ocean north of the United States boundary. These provinces are bound together by political necessity rather than by economic or cultural unity; they differ in origin, history and traditions. Quebec differs in language also, and the curriculum of its twenty odd colleges is geared to mesh with courses of study prevailing in old France. Universities and colleges of the English-speaking provinces possess in common a leaning toward the traditions of English and Scottish institutions. In practice this leaning is somewhat restrained by the operation of American influences, although these have affected student life rather more deeply than educational policies.

From the old land was inherited the division of the

curriculum into Pass and Honour Courses, which assumes that students may be divided into two classes on the basis of their natural abilities and the thoroughness of their preparation. It is not to our purpose, or even within our competence, to discuss the varying degrees to which this principle affects the instruction in this or that Canadian institution. What is written below applies to practices prevailing in the University of Toronto, which, being the provincial university of the most densely populated English-speaking province, has been privileged to remain more conservative than the rest.

The division into Pass and Honour Courses does not mean that the student in Honours is required to make a higher grade than the Pass student. It is just as difficult for the latter to make an A grade as it is for the other to make a First-Class. The respective prescriptions, however, are quite different. In general the Pass Course resembles the courses prevailing in American colleges; it permits a fairly wide choice of electives followed in the upper years by limited specialization. On the other hand the prescriptions for Honour Courses are fixed for four years in advance, with only a negligible choice of options. The standing of all students is determined chiefly by rigidly supervised examinations at the end of the year, although term marks must be earned in laboratory courses. In lecture courses it is not the custom to keep a record of attendance for students in Honours; in Pass courses the larger numbers enrolled render this necessary.

This dual system assumes that early specialization is desirable for superior students. Those who champion this view might well put forward as a comparison to illustrate their position the procedure followed in gold mines. It is there the custom, when once commercial values have been determined by diamond drilling, to sink a deep and narrow shaft, from which horizontal crosscuts are made at regular intervals. Thereafter the whole mineralized area is mined from below. The operative principle is this, that the task of blasting the ceiling off underground workings, and mucking the fallen rock into a chute leading to the hoist, is less arduous than raising heavy ore laboriously out of a pit. Surface exploitation, it might be pointed out, is more applicable to sand and gravel than to gold.

Applied specifically to the Honour Course in Classics, this analogy may be enlarged upon as follows: the candidate has begun to specialize in high school; in college he is permitted, for example, no option in the Department of Political Science, but he reads the whole of Plato's *Republic* and part of Aristotle's *Politics*; in addition he receives four years of instruction in Ancient History, largely from Herodotus, Thucydides, Cicero's *Letters* and Tacitus, with inevitable emphasis upon the city-state. This means that he has explored the problems of government and political science from deeper levels, after the manner of the gold miner.



If, therefore, at a later time he chooses to turn to this branch, he possesses a first-hand body of information which others must acquire from translations. He has blasted down the ceiling of the mine instead of grubbing in a Glory Hole, which in the language of miners signifies surface exploitation. The latter is more costly and less remunerative.

Honour Matriculation in English is required of all candidates entering the Honour Course in Classics. Thereafter no courses in the Department of English are required. This practice may seem indefensible to those who advocate the acquisition of a broad basis of general culture before specialization, but the arguments on the other side have weight and validity. For instance, the student becomes familiar with the structure of ancient tragedy and comedy, poetic forms that are as fundamental to their modern sequels as the first book of Euclid is to the last, or knowledge of the city-state to students of modern government. Moreover, he reads Aristotle's *Poetics*, perhaps the most provocative and explorative essay in criticism that ever was penned. Consequently, students who complete the Honour Course in Classics with distinction are welcomed as graduate students in the Department of English. They have mined their subject from deep levels, instead of grubbing in a Glory Hole. A certain distrust of books of selections is another principle of the Honour Course. For example, it is held that the student who reads the *Satires and Epistles of Horace* will have a more valuable acquisition than one whose prescription is selections from Horace, Persius and Juvenal. Students in Honours are required to read all the *Iliad*, all the *Aeneid*, and the whole of Plato's *Republic*. Where this principle is violated of necessity it is still required that such portions of authors as are selected shall constitute substantial blocks: for example, Aristotle's *Ethics*, i-iii, vi and x; Tacitus, *Annals*, i-vi. It is partly for this reason that authors like Pindar, Theocritus and Martial have never enjoyed a secure place in the curriculum; their respective writings do not form a sufficient corpus to justify a place alongside the comprehensive units of philosophy, politics, history and the drama.

Another doctrine of the Honour Course assumes the existence of a mystic potency in the writing of Prose Composition. The value of it is rarely discussed; belief in it consorts with faith and tradition rather than with reasoned judgment, even if the latter might be summoned to its defense. Every student is required to write weekly exercises in continuous prose during each year of his college course, and it is a rare event for this work to be slighted, no matter what lecture courses may be neglected. Not infrequently it happens that every student turns in his version without fail for the space of an entire term.

Instructors in this branch follow their own taste in the selection of passages for translation but a tacit understanding exists that First Year students shall be as-

signed paragraphs of biographical or historical narrative, the Second Year more difficult historical narrative along with occasional admixtures of political discussion, and the Third and Fourth Years, often instructed together, expository passages of a political or philosophical nature. No effort is made to utilize these exercises as a means of teaching grammar and syntax, not even in the first year. This practice does not imply that the student stands in no need of such instruction; the point of view is rather this, that if he comes honestly to grips with the meaning, he will be forced to inform himself adequately about the grammatical instruction. Even the attainment of facility in writing Latin is not the primary objective, though it may become a hobby. The real objective is mental power, acquired through the habit of analysing ill-defined or overlapping concepts and expressing them anew in a foreign idiom.

It would not be venturesome to state that the majority of British classicists esteem the writing of Latin or Greek above other subjects of the course as a mental stimulant and awakener of literary insight. If a stiff paragraph of English is attacked with intellectual sincerity, the student must perforce concentrate his attention upon each word, phrase and clause in turn, to a degree that he is compelled to do in no other study. He learns that while 'horse' may always be turned by *equus* it is necessary to render such unsteady concepts as 'politician', 'statesman', or 'government' by three different circumlocutions in three different contexts. This practice, continued over the space of four years, results in the habit of clarifying and defining the multitude of vague and shifty terms which to the uneducated remain nebulous and deceitful. Incidentally, a trusty touchstone of literary values is discovered. It is amazing how quickly rhetorical fluff, meringue and whipped cream betray themselves when a motion is made to transpose them into the veracious idiom of Caesar.

The extension of the writing of prose exercises over the space of four years suggests, through the association of opposites, the problem of intensive courses. Some one may ask, for example, whether it would not be as good or better to require two exercises per week over the space of two years. No one who had been trained in the conservative tradition would hesitate to counter this query with a prompt denial. The time element in learning, it will be insisted, is an unalterable factor, precisely as in the art of medicine. A double benefit will not accrue to the patient if he doubles a prescribed dose of vitamins. The speed of metabolism varies within the narrowest of limits. Similarly, the increments of mental growth are imperceptible; learning admits of no wholesale increases. Mental activity may be excited by stimulation, but intellectual progress cannot be accelerated. Overdoses of vitamins result in dithers and jitters.

Only slightly inferior to the faith in Prose Composition is the confidence placed in Translation at Sight.

Specific instruction in this has often been restricted by limitations of staff, but in the annual examinations it receives the same marks as Composition. Incidentally, it may be mentioned, both are assigned higher relative marks than papers based upon the reading of prescribed authors, such as Plato or Tacitus. This practice is based upon the principle that Sight and Composition afford a test of both capacity and progress, while author papers furnish a test of diligence and understanding only. The correctness of this judgment may be demonstrated by this fact, that not infrequently candidates will rank in First-Class if the papers in Sight and Composition are omitted, but in the Second-Class when these are included. It is doubtful whether a superior test of capacity and progress exists, though it must be admitted that it does not test every variety of mental aptitude.

On the negative side, a notable feature of the Honour Course in Classics is the lack of stress upon formal instruction in Grammar. This is correlative to the major emphasis upon the writing of Latin and Greek. The position implicitly assumed is this, that if the student knows which mood to employ, this is more important than to know whether the Subjunctive is Volitive or Anticipatory. British universities, in the old land and the overseas Dominions alike, remained almost untouched by the vogue of grammatical and syntactical studies that prevailed in Germany and the United States thirty years ago. As evidence of the truth of this statement it may be mentioned that Goodwin's Greek Moods and Tenses enjoyed a remarkable popularity with the British everywhere, because it was an aid both to Greek Composition and to the interpretation of Greek literature, while the innovations of Hale and his school have only recently begun to trickle into use in Canada, and this through school texts and not through university instruction. To many British-trained college men Roby's Latin Grammar is still a King James Bible, because it offers a vast reservoir of Latin sentence-patterns without syntactical fantasies.

If an inferior place is assigned to instruction in Grammar, no room is given either in class hours or in examinations to Roman Private Life or Roman Religion, and very little to histories of literature. Against the latter the objection is urged that students with good verbal memories readily learn and reproduce whole pages of pretty criticisms that have never registered themselves in the understanding, which is to be firmly discouraged as an insidious tendency to intellectual hypocrisy. In this respect the British tradition differs markedly from the French, which lays special stress upon histories of literature. The British, unlike the French, do not seem to be appalled at gaps in the student's knowledge; they are content that certain authors should remain mere names until such time as the student reads the text for himself and acquires the basis for a judgment. This attitude, of course, can easily be cultivated to a damaging extreme.

So far as my knowledge goes, it has never been proposed in Toronto to introduce instruction in Roman Private Life or Roman Religion. Consequently the arguments on one side and the other have not been rehearsed. Such handbooks as those of Fowler and Dill have been recommended for collateral reading, but no room has ever been made in examination papers for the subject matter there treated. This exclusion is incidental to the point of view that the curriculum affords space only for substantial, coherent blocks of knowledge, such as the epic, the drama, philosophy and history. The external trappings of ancient life, however interesting in themselves, may be left for gleaning by the way. The two years' prescribed reading in Cicero's Letters, it might be urged by way of defense, affords a continuous spectacle of Roman private life so intimately interlaced with public life as to be superior to any instruction detached from texts. In the event of specific courses being proposed, the question of their inherent educational value would promptly be raised. The lack of this quality would be felt to cancel the attractiveness of the material.

A similar example of conservatism is manifest in the long indifference to the progress of Archaeology, and this in spite of the fact that the Royal Ontario Museum on the university campus has expanded its collection of Greek and Roman objects, especially vases, at an extraordinary rate. This situation has been mended recently by the prescription of regular courses for all except First Year students. Except in this department the use of lantern slides by the staff in Classics is extremely rare.

It will be welcome information to all who are seriously interested in education that this system of Honour Courses faces no immediate danger of attack. Its security is guaranteed by the existence of dual matriculation requirements. The government of the province may insist, and does, that all candidates who secure standing at the Pass Matriculation Examinations shall be admitted to the University, but the requirements for admission to an Honour Course are fixed by the staff of the department concerned. For example, the staff in Classics demands that all who seek admission to the Honour Course shall secure standing at the Honour Matriculation Examinations in Greek, Latin and English along with two other units, which are usually History and French but may be Science and Mathematics. Candidates who compete at the Honour Matriculation Scholarship Examinations very often are able to offer a surplus of credits. These candidates write on the same examinations as the others but special arrangements are made for reading and grading.

The chief threat to the Classics in Ontario lies in the trends of secondary education, where school principals may, and do, outlaw Greek because of the smallness of the classes. Only recently Latin ceased to be re-

quired for Pass Matriculation; this has occasioned a drastic reduction in the numbers in Pass Latin in the University. The Honour Course in Classics has been less affected.

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REVIEWS

**Het Origineel van Plautus' Epidicus.** By W. E. J. KUIPER. Pages 67. Swets Zeitlinger, Amsterdam 1938 (*Attische Familiekomedies van omstreeks 300 v. Chr.*, I.)

In this monograph the author demonstrates again<sup>1</sup> his mastery of the Langen-Leo tradition of determining the nature of Greek originals. By a brilliant analysis of every conceivable hint in the early sections of the *Epidicus* he cogently presents the theory (elaborated from Dziatzko's suggestion in *RhM* 55.105 that Periphanes wished to marry his son to his natural daughter and did so) that *Epidicus* at first intended to allow both father and son to suppose that *Acropolistis* was the daughter, and was only prevented from doing so by the introduction of *Telestis*. By the same processes Kuiper then determines the details of the original insofar as possible from the Plautine text. The original he outlines: I. 1-165 plus divine prologue.<sup>2</sup> II. 166-381. III. scene in which *Epidicus* gave *Stratippocles* money and was ordered to call the *danista* plus 382-606. IV. 607-652 plus meeting of *Epidicus*, *Telestis*, *Philippa*, *Stratippocles*, the original *anagnorisis*. V. 666-705 plus scene in which *Acropolistis* was sold to Euboean *miles*, plus 706-731 plus scene in which *Periphanes* announced coming marriage of his son to *Telestis*, and himself to *Philippa*. Various single lines or short passages are noted as Plautine to weld the now abbreviated play into a new whole.

Perhaps the severest criticism which can be levelled at Kuiper's brilliant reconstruction is that, like most scholars in the field, he fails to warn his readers that the resulting Plautine text may have differed as much from the Greek as does the *locus classicus*, *Caecilius* and *Menander* apud *Aul. Gell.* 2.23. It is refreshing to find *Fraenkel's* verbal expression criterion passed by, and especially healthy is the scorn for *Jachmann's* critical method which proceeds without sense of humor or reasonable admission of a necessary subjectivity. The author's courage appears in his comments on *Jachmann's* sweeping denunciation of *Dziatzko's* theory as utterly fantastic and unsupported by the play. He replies: "Men mag bewondering hebben voor de wetenschappelijke ongetogenheid, die uit die woorden

[*Jachmann's*] spreekt,—wie wachten wil, tot *Plautus* hem vertelt van vaders, die hun dochters aan haar halfbroers denken uit te huwen, drijft de bezadigde berusting toch al te ver" (25). If Kuiper goes too far in asserting that there is no need to discuss whether *Dziatzko's* theory is supported by the text, it is because he himself has already amply demonstrated that it is.

The ignoring of a great deal of antiquated work on the *Epidicus* in no way mars the value of the book, but it is regrettable that Kuiper, who wonders that *Dziatzko's* theory should have lapsed so long unchampioned, has failed to notice *A. L. Wheeler, The Plot of the Epidicus* (*AJP* 38.237-264). *Wheeler* clearly showed that *Dziatzko's* thesis was satisfactory only so far as it went, but that it did not explain the muddled complications of *Epidicus' trick* or the failure of *Periphanes* to marry *Philippa*. Some may still prefer his explanation of the abbreviation of *retractatio* to Kuiper's attribution of the present text to *Plautus' own* revision of the Greek. Both solutions improve upon *Dziatzko*, but Kuiper's choice would be even more convincing had he taken the other into account.

A brief English summary of results will leave readers who look only to it clearly informed of the findings, but bewildered as to the method of argument and wishing that the author of so fine a work had employed throughout the language over which he has demonstrated his command in his *Two Comedies by Apollodorus of Carystus* (*Leyden* 1938).

JOHN N. HOUGH

OHIO STATE UNIVERSITY

**Prosopografia e Aphroditopolis..** By VICTOR ANTOUN GIRGIS. R. Università di Pisa, Facoltà di Lettere. Pages 175. Emil Ebering, Berlin 1938 9 M.

This venture in the profitable field of 'prosopography' is a testimony to the international character of classical scholarship. The author, an Egyptian from Cairo surveying the population of an ancient center in his country, writes in Italian and publishes in Germany. After a brief introduction he presents in alphabetical order a table of the persons attested at *Aphroditopolis* prior to 700 A.D., almost two thousand in all, including when possible indication of family connection, date, and profession or activity, and giving for each a single bibliographical reference. He closes with an index of Greek titles and terms, designed to permit a rapid survey of the economic and social standing of the population.

The tedious work of collection has been carefully done and the list is generally reliable, though slips occur, perhaps also omissions (*Ἀποήτης* of *P. Petr.* III, 87, b, ii, 6; *SB* 5168; the *ἄρα Εὐώχ* of *P. Cairo Masp.* II, indices?). Thus the date of *P. Hib.* 71 is 245 B.C. (no. 1327), not 245 A.D. On no. 1549, the mother's name of *Sarapion* is given in the genitive case. The nomen *Flavius* is omitted in the case of *Dioscurus*

<sup>1</sup> Cf. *Grieksche Origineelen en Latijnsche Navolingen*, 1936 (*Rev. by Post AJP* 69.367).

<sup>2</sup> So *Leo*, who also accepted *Dziatzko's* ending (*Gesch. röm. Lit.* 1913, 133, and *PLF.* 2 198).



(no. 459). The reference in P. Teb. 398 (nos. 216, 624) is to the Aphrodites Kome of the Fayum; possibly the author was misled by the confused arrangement of the article 'Αφροδίτη in Preisigke-Kießling. At all events, he nowhere discusses the problem of the several cities and villages named after the goddess, except to state that he is dealing with the city of the Thebaid on the site now called Kom Ishgau.

This was the 'Αφροδίτης κόμη τοῦ 'Ανταιοπολίτου νομοῦ of the later time, earlier a πόλις and the metropolis of the nome called after itself. It is not always easy to distinguish between this, the tenth, nome, and the twenty-second, Aphroditopolis-Atfih just south of the Memphites; cf. the somewhat contradictory and generally inconclusive results of the investigation of H. Gauthier, *Les Nomes d'Egypte depuis Hérodote* (1935) especially p. 185. Girgis does not refer to having made such an attempt, and it is clear that some of his earlier texts relate to this other, the more northern of the two. So also, it now appears, does the recently published inscription of the time of Berenice IV, P. Roussel, *Mélanges Maspero II* (1934) pp. 33-40; SEG 8 no. 531, not cited by Girgis.

More important than these errors, for the general utility of the book, is the lack of systematic classification. This shows itself especially clearly in the index, where κόμης and κούρεῖς, ῥάπτῃς and ῥιπάριος, τριβούνης and ὑδραγωγός occur in miscellaneous conjunction. The same lack of historical perspective shows itself in the listing of names, which should form a homogeneous sixth-century group and material for a sociological study with which to compare the eighth-century society seen in P. London IV and elsewhere. The value of such a study has been shown recently by the fine survey of Egyptian monasteries published in *Aegyptus* 18 by Paola Barison. Her collection shows no fewer than sixty monasteries in Aphroditopolis, and the color of the city's life in the Byzantine period was certainly monastic.

None of this, however, would be inferred from Girgis' text, although he does list separately at the end the "Titoli Religiosi". Moreover, his succession of sixth-century names is now and again interrupted by earlier persons, from the Zenon archives (SB II 6797, PSI 425), from the second century B.C. (PSI 815/816), and from the third and fourth Christian centuries (BGU 244, 349, 408, 409, 504). These names could very properly have been omitted, or grouped in one place. Otherwise they only confuse the picture, as some, especially the Fayum texts, surely refer to Aphroditopolis-Atfih.

Girgis' collection marks for the student of Byzantine Egypt an advance on the indices of Maspero, in that it includes the other pertinent names. It is a pity that it forfeits this advantage, to a certain degree, by restricting itself to one textual citation for each name.

As a curious compensation, Girgis collects at the end the numbers of his "Persone nominate in altri documenti." Presumably he means by this somewhat enigmatic title the persons in his list who are mentioned in documents he has foreborne to cite. This is to advise the reader, if interested, that more material is available for his study, provided he has the heart to search for it.

C. BRADFORD WELLES

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**The Origin of the Greek Tragic Form. A Study of the Early Theater in Attica.** By AUGUST C. MAHR. Pages xviii, 247. Prentice-Hall, New York 1938 \$3.00

Although the author is a professor in the German Department of Ohio State University, he was classically trained by Professor Julius Schoenemann. He is a son-in-law of Professor Edgar N. Transeau (botany) in the same institution and expresses his thanks to him and his daughter (Mrs. Mahr) for "criticism and aid in the revision and preparation of the manuscript." Nevertheless, the style of the book is often crabbed and makes it more difficult to read. In particular such expressions as mythologization (24), conditionless (36), vertical plane character of the actor's appearance (47), ideal vertical plane of inner contact (66), aesthetic two-dimensionality (70), vertically membered (71), visual scene form (107), intrinsic vertical plane character (109), the synonymy of thymelic and orchestric (124), an ideal group surface (134), specific spatial form concept (142), inevitable scene prototype (158), static intensity (165), stratified perceptual plane (194), dramatic situation patterns and scene prototypes (211), etc. betray a writer not thoroughly at home in his use of English. To me such a sentence (29) as "... the centripetal dynamics of the dithyramb are reciprocated by the centrifugal dynamics of its effect on the spectators" conveys little meaning.

The book deals with an aspect of the Greek theater and drama which the author justifiably believes (vii) to have been neglected by previous writers, who were without exception specialists in classical literature, philology, or archaeology and have failed to observe "that the field of tragic presentation is, to a very considerable extent, the concern of the student in the field of form analysis of the plastic arts." This line of approach, which he considers indispensable for an intelligent study of the subject, Dr. Mahr has undertaken to present. His work "is intended primarily for any intelligent reader who wishes to acquaint himself with the basic form principles that underlie the origin and development of Greek tragedy and its theater" (viii). The most essential feature of artistic creations is the material chosen, and the arts that appeal to the sense of hearing "presuppose bounded space as a container of sound-conducting air. Their material is sound in time-condi-



tioned sequences . . . Thus the time pattern acquires the character of formative material." (1) Yet the written words of the ancient author are to be regarded as "no more than accessory to the production of the play. Only the performance in the theater displays all the possibilities of artistic expression . . . any attempt to transfer a drama to a theater of a different type than the one for which it has been created, by necessity changes its entire character . . . Spatial stasis, perceived by the eye, and time dynamics, perceived by the ear, form a new aesthetic unity in the drama." (2) Time and space are equally significant for drama, in fact are essential functions of each other. "Dramatic space presupposes for its existence the time continuity of dramatic action: it is time-space. The spectator, on the other hand, lives in the time-space of his everyday reality to which he relates the time-space of the play." (3) Theatrical space and dramatic space are not to be identified.

The form character of a nation's cultural development may be determined by its exclusive recognition of time continuity, or by the prevalence of stasis, or by a valuation of both time and space. Among the Greeks, with whom spatial stasis remained supreme, a clear-cut place of action can be traced at a much earlier stage of development than in the Gothic, mediaeval period, which was so exclusively concerned with progression in time. Thus theater buildings of a clearly defined structural character are found only in domains of culture which are . . . founded on the principle of spatial stasis. In cultures which are time-conditioned such theater structures are nonexistent. But the study of dramatic time and space "in a space-conditioned domain of culture will naturally have for its object time-space which finds a formal expression in a dramatic action characterized by stasis, and, in its collateral in space, a clearly defined theatrical structure." (4f.) Such may be considered the axioms, derived from form analysis in other fields, which the author proceeds to apply to the Greek theater and its drama.

"The Greek form of life . . . is characterized by lack of dynamics, space, as such, has little significance . . . their time consisted of intervals between events. Their sense of the past and the future, moreover, was not forceful enough to determine their form of life . . . Attic tragedy is characterized by a static condition of suffering rather than by dynamic action. The tragic hero is shown in a series of situations which reflect his reactions to moral conflicts and not until Euripides does he become a clearly defined character." (9, 12)

The author does not intend to "till the patient soil once more with the conventional tools of philology, literary criticism, and archaeology; but rather to apply the methods of art criticism and aesthetics to define the fundamental time-space pattern of the Dionysian cult play in Attica" (18). "The study of the entity of Attic tragedy is facilitated by the fact that from its

beginnings the place of action has been definitely fixed in space and that it never lost this basic characteristic, which, in the last analysis, is responsible for the erection of the permanent theater buildings whose ruins are found in every part of the Greek world" (19). They all "possess a uniform structural nucleus: a *circular orchestra*, the dancing place of the chorus." Mahr accepts (30) Heinrich Wölfflin's theory that art begins with linear design and continues with a presentation in terms of the plane. Thus epic poetry, which progresses in only the one dimension of time and thereby constitutes a mere additive linking of one event with another, and the religious procession are linear, while dithyrambic dance figures in a circular orchestra involve the principle of the plane. The appearance of the first actor tended to transform the horizontality of the orchestra by introducing a vertical effect (two dimensions), even if it was not emphasized at first. Consequently the actors stood originally only at the outermost periphery of the orchestra, and accordingly the author rejects (38) Professor Bethe's theory that the first actor drove into the middle of the orchestra in a chariot and addressed the audience from a thymele situated there. The attire of the actor, which increased his height, soon tended to stress the vertical character of his appearance (47, 52). This development was emphasized still more by the introduction of the second actor (66) and reached its climax with the visible background of the scene-building, when "there were placed under the eyes of the audience in perceptibly balanced contrast *the vertical plane of the actors' dialogue and the horizontal plane of the chorus*" (69; the italics are the author's), aesthetic two-dimensionality being attained. When action took place on two or three levels, the Greeks passed to a "stratified perceptual plane" (112), while the "penetration" or "loosening" of the plane came in theaters of the Hellenistic, and even more the Roman, period when the background plane was broken up by "a recession into the depth of the scene" (120f.), i. e. third dimension.

Mahr's views are difficult to condense or summarize, since they are expressed somewhat like a demonstration in geometry. The foregoing is inadequate as a presentation of his opinions as to the Greek theater even as a structure. Limits of space require me to be still more concise as to his tracing of developments in drama. Dramatic action developed among the Greeks "on the basis of a single kinetic pattern; the approach of an individual to a group" (54), i. e. actor to chorus, which was soon modified so as to be expressed by the formula, "the approach of an individual to a group *with intent to overcome resistance*" (55), symbolized by the term *ἐπεισόδιον*. Moreover, "the dramatic contrast was heightened in such a way that the individual who approached the chorus was a *stranger* who strove to overcome the resistance of a *native group*," or the reverse. The ramifications of this thesis appear again and again

in the later parts of the volume, especially in Chapter XI (164-200), where the extant plays of Aeschylus are analyzed from this point of view.

I plead guilty at once to the author's observation that writers on scenic antiquities know nothing of form analysis. If I knew of any colleague in that field to whom form analysis is not terra incognita, I should certainly have requested the Editor to reassign this review to him. Honesty compels me to add that, in spite of isolated observations of great subtlety and even brilliance, this application of form analysis does not impress me as being convincing. I shall cite but a single instance (20f., 31). He conceives the oldest meaning of *χορός*, unsupported by literature, to have been "enclosed space," hinting at the "age-old propensity toward the bounded locale without which the choral art of the Dorians could never have originated . . . In their attitude toward the world and the Deity, there prevails a centripetal tendency, that is they fled; as it were, from the menacing expanse of the universe into the safe confines of human measurements." Mahr finds support for this idea in Doric architecture, where "this same indigenous propensity" is displayed, whose "principles are the tectonic expression of that same urge to escape from the terrible indefiniteness of the universe into the security of clearly defined earthly measurements" (23). But even the beasts instinctively take shelter from the cold or the storm in some convenient cave, and primitive man must have done the same and soon learned to erect a rude shelter nearer his daily work and to think that the rude image of his god needed a like protection. Yet these facts do not warrant us in attributing such high-flown philosophy to the beasts or to primitive man, nor even to the Dorians of historical times.

The book contains extensive Notes and Bibliography (205-216), in which Schmid-Stählin, Pohlenz, and Howald are mainly cited for the drama and Dörpfeld-Reisch, Bethe, Allen, and myself for the theater structure. But *Das Griechische Theater* and Bethe's *Prolegomena* were published over forty years ago, and Mahr does not seem to be aware (42) that Allen's main thesis has been discredited by recent developments. As to various details Dörpfeld has changed his ground again and again in four decades, but apparently the author knows of these only from my *Greek Theater*. Yet he has not read my later papers or he would not have written about "two lateral paths (*πάροδοι*)" to the early orchestra without expressing dissent from my belief that at that period there was only one. I wish that I could put greater faith in the validity of his method, since at several points our views as to the structural history of the Athenian Theater coincide; e.g., that there was no raised stage for actors in the fifth and fourth centuries (141), the staging of the *Prometheus Bound* (87), a low stage in the Nero theater (147f.), which Dörpfeld advocated first of all but later abandoned in favor of a high stage and then none at

all (!), etc., etc. He considers it absurd (89) to assume that locations for Greek theaters were chosen because of the beautiful background scenery. "It is much more likely that the natural scenery was accepted as a necessary evil." But he nowhere refers to the *θηρόματα* at Oropus, Ephesus, etc., which surely had some relationship to form analysis.

Though I find something to challenge or doubt at frequent intervals, yet one seldom finds demonstrable errors such as the statement (22) that Pausanias wrote in the second century B.C. In spite of everything Mahr's book is different and stimulating. I commend it to anyone sufficiently at home in the field to be able to pass judgment upon the author's contentions out of his own knowledge.

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### Industry and Commerce of the City of Rome (50 B.C.-200 A.D.).

By HELEN JEFFERSON LOANE. Pages 158. Series LVI, No. 2 in The Johns Hopkins University Studies in Historical and Political Science. The Johns Hopkins Press, Baltimore 1938 \$1.50

This is a Johns Hopkins' dissertation, the writer stating that the title was suggested by Professor Frank. The first chapter on Imports (11-59) discusses food supplies, clothing, building materials, metals, household furnishings, luxury imports, and *stationes*. Chapter Two on Industry (60-112) is divided into sections on innovations in domestic architecture, scale of production, baking, clothing, the building trade, metal work, household furnishings, and larger manufactories (such as for the making of bricks, clay lamps, and lead pipes). Chapter Three is entitled "Distribution" (113-153) and describes the warehouses, shops, and markets, and how the various commodities listed in Chapter One passed into the hands of consumers; it includes an interesting discussion of the *Horrea Piperataria*, the construction of which Miss Loane ascribes to Vespasian. There is a Conclusion, and an Index which could well have been augmented. There is no bibliography, but the 533 notes, which constitute fully one-third of the study, contain references to the more important modern works and give proof of a thorough familiarity with the literature.

Miss Loane has presented an adequate outline of Rome's industry and commerce in this period, and no serious criticism can apparently be raised against her conclusion that the industrial organization of Rome was like that of Pompeii, and not like that of Alexandria. The reviewer was a little startled at the spelling "edile," but it is at least consistent in the four places noted; and he is curious to know whether it is fact, or only conjecture, that Apollodorus was the architect of the Pantheon (84).

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ABSTRACTS OF ARTICLES

ARCHAEOLOGY, ART

BELLUCCI, ANTONIO. *Avanzi di colombario romano a Monterusciello*. Describes a frescoed columbarium near Pozzuoli found some years ago by farmers cleaning an adjacent cistern. Illustrated.  
CR 1 (1938) 69-78 (J. J.)

CIMORELLI, VINCENZO and FREDIANO FREDIANI. *L'acquedotto augusteo di Venafro*.  
CR 1 (1938) 165-185

JACONO, LUIGI. *Una singolare piscina marittima in Ponza*. Describes a complex of rock-cut pools and tanks, connected by channels with the sea and perhaps used as reservoirs of fresh fish, on the island of Ponza (Pontia). It was connected with a pretentious villa, possibly that at which members of the imperial family, Germanicus' son Nero, Agrippina and Julia, and Orestilla, were from time to time confined. Illustrated.  
CR 1 (1938) 145-162 (J. J.)

JITTA, ANNIE ZADOKS. *Juppiter Capitolinus*. A bronze statuette representing an enthroned deity from an old Italian collection and now in private hands in Holland, is thought to be a copy of Juppiter Capitolinus in the style of Lysippos and is compared with similar representations in other statues, on coins, reliefs and in one painting. 4 plates.  
JRS 28 (1938) 50-55 (Reinmuth)

JOHNSON, FRANKLIN P. *Red-figured Pottery at Chicago*. 46 complete and fragmentary vases in the classical collection at the University, more or less certainly assigned to the following painters: of Berlin 2268, Onesimos, of the Würzburg Athena (Syleus Painter), Copenhagen, Girgenti, Euaion, Niobid, Danae, Eupolis, Kleophon, Kadmos, Jena. All illustrated.  
AJA 42 (1938) 345-361 (Comfort)

MAIURI, AMEDEO. *La villa augustea di "Palazzo a Mare" a Capri*. Having identified and methodically excavated the favorite villa of Tiberius on Capri, M. undertook to identify among the other ruins on the island the villa of Augustus. He decides upon the 'Palazzo a Mare', an extensive series of structures on the lido of the Marinella di Torre, of which the 'Bagni di Tiberio' form part; and summarily describes it, with rough sketch plans.  
CR 1 (1938) 115-141 (J. J.)

MALLARDO, DOMENICO. *Una fronte d'altare nolana della fine del sec. V*. Describes a sculptured slab, probably the face of a Christian altar, found early in this century during reconstruction of the burned cathedral of Nola. Rejecting previous attributions to the 8th century M. assigns it to the 5th. Illustrated.  
CR 1 (1938) 271-291 (J. J.)

RODENWALDT, G. *The Three Graces on a Fluted Sarcophagus*. Describes the reliefs on a fluted sarcophagus at Chelford, consisting of the three Graces before a curtain, with the figures of the man and wife buried in the sarcophagus on either side. The motif of the three Graces is found on sarcophagi made in Rome or the West and not on those of the Greek East. At Rome they are symbols of conjugal felicity.  
JRS 28 (1938) 60-64 (Reinmuth)

VAN BUREN, A. W. *News Items from Rome*. Tiber flood; Ostia (extensive new work, including large mosaic floor). Porta Palatina, at Turin; theater at Aosta. Monumental tomb at Pollenzo. Theater at Libarna. Town plan of Milan, with important traces of a temple of Jupiter. Prehistoric sites near Mantua and Cremona. Theater and statues at Trieste. "Basilica Eufrasiana" at Parenzo. Amphitheater and city plan of Pola. "Temple

of Ceres" at Paestum. Pompeii and Herculaneum; Capuan amphitheater; Cumaeon Capitolium. Synopsis of Inscriptiones Italiae, fasc. III. Important fifth-century B.C. temple in Rome, with vases, architectural terracottas, and statues; further fragments of the Ara Pacis; enlargement of the Museo Nazionale. Illustrated.  
AJA 42 (1938) 407-422 (Comfort)

WILSON, JOHN A. *The Megiddo Ivories*. Announces more than 200 carved and inscribed ivories of c. 1200 B.C., chiefly Phoenician art, not Egyptian or Assyrian. Illustrated.  
AJA 42 (1938) 333-336 (Comfort)

HISTORY, SOCIAL STUDIES

BELL, H. I. *The Economic Crisis in Egypt under Nero*. Reviews the evidence in support of the picture of bad economic conditions in Egypt under Nero which is given by the edict of Ti. Julius Alexander and adds the evidence of an unpublished Rylands Library papyrus dated in 57 A.D. and containing a list of 104 defaulting taxpayers. Of the 43 who are listed as destitute persons who fled, 29 are identical with names appearing in the similar list in P. Cornell 24 for the second year of Nero.  
JRS 28 (1938) 1-8 (Reinmuth)

LORD, LOUIS E. *The Date of Caesar's Departure from Alexandria*. From a consideration of the account in the Bellum Alexandrinum, the correspondence of Cicero and a time table of Caesar's journey from Alexandria to Zela, the conclusion is reached that Caesar did not dally long in Alexandria with Cleopatra after his defeat of Ptolemy XII on March 27, 47 B.C., but left some time in April and certainly before May 5.  
JRS 28 (1938) 19-39 (Reinmuth)

MILNE, J. G. *Roman Literary Evidence on the Coinage*. The denarius nummus par excellence is to be identified with the bigatus, so called from the figure of Diana or Victory in a biga, and it was first struck in 217. The silver coinage between 268 and 217 had no mark of value and presumably no official denomination. The value of the bigatus was fixed in terms of bronze, and silver rather than bronze henceforth became the standard.  
JRS 28 (1938) 70-74 (Reinmuth)

SCHISSEL, O. *Neue Zeugnisse für die Okaeteris*. The ancient Greek eight-year cycle system for harmonizing the lunar and solar years was adopted by the bishops of Alexandria and of Rome about 200 for reckoning the date of Easter. Mediaeval writings from the fourth and seventh centuries and an anonymous fourteenth- or fifteenth-century MS on chronology show that this system was long retained in spite of the eventually successful competition of the nineteen-year cycle system.  
H 72 (1937) 317-333 (Greene)

VAN SICKLE, C. E. *Diocletian and the Decline of the Roman Municipalities*. Diocletian followed the practices of an earlier, more prosperous period in his treatment of the municipalities. These were often ill-adapted to new conditions and were a factor in the decline of municipal life in his times and after.  
JRS 28 (1938) 9-18 (Reinmuth)

WELLES, C. B. *The Immunities of the Roman Legionaries in Egypt*. Offers the reading of, and the commentary upon a Yale papyrus recording the repeated complaints of certain legionaries to Tuscus, prefect of Egypt c. 63-66, and the prefect's promise to write the strategi on their behalf. The author suggests that the document may have been used as propaganda to show the government's lack of interest in its soldiers.  
JRS 28 (1938) 41-49 (Reinmuth)



## RECENT PUBLICATIONS

Compiled from books received, publishers' and booksellers' announcements, and publications noted by other reviews. Errors and omissions are inevitable, but CW tries to ensure accuracy and completeness. Those who have not written for CW and who wish to submit sample reviews are urged to choose books from this list.

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**BOFINGER, WILHELM.** Lateinische Personennamen in den romanischen Ortsnamen auf -anum, -acum, und -anicum. Versuch e. vergl. Toponomastik. Pages xvii, 67. Böhlle, Tübingen 1938 (Dissertation)

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**DU CANGE, D.** Glossarium mediae et infimae latinitatis. 10 volumes. Libr. des Sciences et des Arts, Paris

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**Horace.** Etudes horatiennes. Les Belles Lettres, Paris 1938

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**CHRIST, FRANZ.** Die römische Weltherrschaft in der antiken Dichtung. Pages xvi, 215. Kohlhammer, Stuttgart & Berlin 1938 (Tübinger Beiträge zur Altertumswissenschaft, H. 31) (Dissertation)

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